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spricht der Unterschied zugunsten des Morgenlernens; doch ist er nur ein sehr geringer. Interessant ist die Tatsache, dass die Versuchspersonen, die beim Morgenlernen eine geringere Lernzeit hatten, als beim Abendlernen, die subjektive Überzeugung besaßen, dass das Morgenlernen auch für das dauernde Behalten erfolgreicher sei, als das Abendlernen. Sie waren daher nicht wenig überrascht, als sie nach Beendigung der Versuche den objektiven Befund erfuhren, der gerade das Gegenteil als Tatsache ergab.

Für die auffällige Erscheinung, dass der dauernde Erfolg des Abendlernens dem des Morgenlernens im allgemeinen um rund das Doppelte überlegen ist, obschon die Lernzeiten verhältnismässig wenig voneinander verschieden sind, und obschon man am Abend mehr oder weniger müde, am Morgen aber frisch und ausgeruht ist, gibt Dr. Lay folgende Erklärung: Wir müssen bedenken, dass jede psychische Erscheinung nicht bloss von den vorhergegangenen und gleichzeitigen, sondern auch von den nachfolgenden psychischen und physischen Prozessen abhängig ist. Eine psychische Erscheinung kann durch eine nachfolgende Vielheit und Mannigfaltigkeit von Erlebnissen — Gang durch ein Museum u. s. w. — oder auch durch einen einzigen starken nachfolgenden Eindruck mehr oder weniger geschwächt oder ausgelöscht werden. Wir wissen auch, dass jede psychische Erscheinung perseveriert oder unbemerkt nachklingt, dass sie ungestört austönen und sich „festigen“ will, dass manche Vorstellungen, sofern sie nicht von anderen durchkreuzt werden, „unbewusst weiterarbeiten“. Die günstigste Zeit für solche Vorgänge ist nun die Nacht; die äusseren Eindrücke sind ganz oder fast ganz ausgeschaltet, und das Gehirn wird im Schlafe erfrischt. Die ungünstigste Zeit für jene Vorgänge ist aber der lichte Tag, an dem die Eindrücke und andere Erlebnisse in buntem Durcheinander sich drängen und folgen. Unter diesen Voraussetzungen wird es verständlich, dass das Abendlernen dem Morgenlernen in seinem dauernden Erfolge beträchtlich überlegen ist.

Lotto or Composition ?*

By **George H. Danton**, Butler College.

When I was a boy we used to play a game called "Lotto" which, I presume, you all know.

It was, as I remember it, composed of a set of cards on which numbers were printed and over these numbers we placed either little transparent

* An address delivered before the Modern Language Section of the State Teacher's Association of Indiana, Dec. 27, 1911.

glass squares or numbered wooden counters. Whoever first covered the numbers on his cards with the glass pieces or the wooden disks won the game. Its merits were that it was simple, that almost any number of children could play it, and that it kept the children busy. It was, however, mechanical, we never learned anything, and unless we were watching carefully, someone was sure to cheat.

It has often seemed to me that the average and traditional composition work in our modern language teaching offers very close parallels to this game of our childhood. The participant or victim is given a set of English words as unconnected by any central theme as were the numbers used in Lotto. The problem is to cover these words with the equivalent words from the foreign language and whoever covers his words perfectly has performed all that was required of him. The English words are covered either with glass, through which the original shines with glaring and accusing clarity, just as our numbers shone through the glass; or the words are covered with dull wooden equivalents, the result of which in no way differs from the original and which is utterly without the inspiration of the living tongue. In either case there is, all too often, a mechanical superposing, a mechanical imitation of a set model and like all imitation it becomes a bore to the student because its value is not only unapparent but actually negative. The student has made no new combinations and has not gone forward.

My contention is that composition is a misnomer for this Lotto. It is not composition, for it does not teach the student to compose in the foreign language. It is a process which teaches the student to perform that process and nothing else. The pupil gets a facility in finding for the English word the equivalent foreign word, about proportionate to the rapidity with which he can handle the dictionary. If he has instinct he will often be able to pick out the right word; frequently he does not get it at the first guess and the result is complete error. I once had a naive pupil who told me in utter frankness that in translation or composition he always took the second word given in the dictionary. The first word, he said, was usually wrong and he did not have time to look past the second to the third. This is a sure way to get a *word*, but it does not lead to composition. It brings about such results in the rendition of the individual word or phrase as you all know, and of which you can all give classic examples.

This Lotto is not composition in any sense of the term. Composition implies composing, it implies doing a synthetic thing, it implies making up stories, poems, essays, what you will, and not the pitiful piecing of word upon word, of phrase upon phrase, the tentative gathering of forms to fit a hollow model. Courses in composition in the vernacular range in scope from the writing of briefs in skeleton form, to the polishing of

finely wrought sonnets. They attempt to teach expression, they aim to stimulate the mind to new thought or to express well known thoughts in a more elegant form. Does modern language composition do any of this?

I am not contending for a renaming of a misnamed thing; our modern language composition should do no less, if in a slower and more elementary form, than does the same subject in the vernacular. We must bring about real composition; that is, we must start the pupil on the road to real synthesis in a way that our old friend Lotto never did. Lotto was a fruitful source of ingraining errors in the pupil's habit of rendition and is a fetish which we have worshipped too long. Like all fetishes it is an anomaly in an enlightened age and, in the words of Omar,

"The idols we have loved so long
Have done our credit in the world much wrong."

If, after pursuing this method, the student could write the language, all would be well, but I ask you frankly, how many students gain enough confidence in handling the foreign idiom after any number of years of this process, to do any original work in the foreign tongue? I speak from the experience of the pupil as well as from that of the teacher. I began French in College and had as good instruction of the traditional sort as can be had. We translated from French into English and from English into French. Some of the composition from one of our books will remain with me to my dying day. I expect to babble extracts from it on my deathbed. This book contained, among other things, a number of remarks about the pinks in the mattress. I never knew why the pinks should be put in the mattress because they are not a traditional filling for that useful article, but in this book it was done, and we were ordered to do the same—presumably as drill on the imperative. There seem to have been many pinks for it took us a long time to put them all in, but finally it was done, and then we proceeded to throw a silver plate out of the window. This silver plate never troubled me as the pinks did, and for years I went around worrying about them. I am now prepared to solve the mystery: In the fairy tales of Mme. d'Aulnoy, there is one story in which the wicked step-brother puts the pinks of the good little sister in the mattress—a fact that was in no way indicated in the composition book. In fact, the pinks were entirely unconnected with anything we had read.

What good does a book like that do the student? And are books which give connected discourse to be rendered into the foreign tongue really much better? Does it make any difference whether the lotto is practised over a series of connected or of unconnected figures, over a sum in addition or a meaningless jumble? Do these things lead to free composition or to more handling of the dictionary?

Composition is based upon a central thought around which the language must be built: it never can be attained (and I maintain that actual

composition is the aim) by starting with the language and proceeding to the thought in that old Ollendorffian way which is still so common and which is tacitly taken for granted even in some of our newest books.

The teaching of composition is hampered by the fact that the average college student has in reality no medium of expression. His native idiom is a jargon or is a meager collection of fundamental concrete concepts. In the vernacular he has to be taught to think first and to express himself afterwards; how can we expect to proceed at once to expression? Our job is a difficult and nice one. It is also very involved and cannot be solved in an offhand theoretical manner. Neither can it be solved by the teacher who says, "Take the next 20 sentences from English into German," and who feels that his or her task is done when these sentences, mistakes and all, are put on the board the next day.

Composition in its simplest form consists of narration and description. We can, I think, neglect the brief writing and the sonnetteering in our work, for we seldom arise to the heights of constructive exposition or to those of prosody; but before we attempt to give our people themes in the foreign language on literary subjects the former must be developed and the latter is not an impossible goal, indeed, it would open the eyes of some of our students to the real differences in the verse of the two languages as nothing else can. It is only by realizing the prosodical differences that the intrinsic merits of the verse forms are made apparent. Perhaps then some of the facts of sound and rhythm as well as of thought and structure would be brought to light. Actual drill here, as in the vernacular, is the ideal.

But in our elementary work, composition consists mainly of the two simplest phases and so we should begin by really teaching the student to narrate and describe. My idea is that the matter in hand should be treated as a whole and that its structure as well as its external form should be taught. For the teacher who feels that a language should be introduced by the verb, narration is the logical method of approach; for the teacher who stresses the substantive forms, especially the noun, description will come first. For my own part, I feel that narration offers an easier start than description but so great an authority as Prof. Hempl in a conversation several years ago, said that easy description offered better chances for him than narration. I agree with Spanhoofd that the German noun is harder to grasp than the German verb and I also feel that the action possible in work on narration gives the student more points of attack than the visualization necessary in description. And as all poetry that is worth while connotes, because of its concreteness, a large amount of visualization, it seems to me that for this reason alone, to say nothing of the stylistic questions involved, poetry should not be used, in the early stages at least, as the basis of prose composition.

But the composition should be inextricably connected with the reading matter. Composition separate from the reading is bound to be barren in its results. It is barren in the mother tongue; why should the foreign language, with its additional obstacles, have any advantage? Bacon says that reading maketh a full man and nowhere is this better exemplified than in modern language work. The reading is what really gives the vocabulary. To get the real grasp of the word, the phrase, the idiom and even the thought, it must be repeated. The old say *repetitio mater studiorum* applies here, too. The fullness of the reading material, the active treatment of that material in composition, is what develops the pupil. Such a method does away with the old laborious translation from the foreign language, makes it possible to have more of the foreign tongue in the class room and brings with it the dignity of actual labor with the satisfaction of actual accomplishment.

The material for composition should be discussed, gone over in class and reworked into composition. That is, the constant effort should be to get at the pupil's own reaction on what he has read, to have as much of that reaction as possible take place under the eyes of the teacher, and through the spoken medium of the foreign tongue. No composition should be written before it has been gone over orally in class, and no composition is being well taught where the exercises show great quantities of errors. If my books look like a battle field, all red with spilled ink, then I know that that lesson has not been well presented by me. This happens often enough to take away that pride which is so bound up with the law of gravity.

The progress must be slow; the days are past when we can open the grammar, take the whole noun declension at one time and then regard it as known. For our students, especially, who usually have no knowledge of English grammar, to say nothing of syntax, the process of building up a medium of expression in a foreign tongue, often more highly inflected than the mother tongue, and often at a time when careless thought and language habits have already been formed, is bound to be laborious. But the constant emphasis must be upon the original work of the pupil; in the elementary and high school this can be done as well as in the college and in the college the elementary steps of the process may not be slurred over any more than in the lower schools. It seems a fallacy to me to suppose that the general run of college students is able to take larger doses of modern language than children with minds at a more receptive age for the intrusion of this—not knowledge—but drill. The dividing line between the freshman year and the last high school year is not very clear in real mental progress.

This constant emphasis on the original work of the pupil results in a variety of exercises; it means that when one exercise is put on the board, it is not a scheme from which all corrections may be made (but are not,

unless the work is again gone over). Even in the earliest stages of the work, the pupil should be encouraged to develop his own sentences and should be encouraged to illustrate each form by a sentence. This is the true beginning of composition. It is in the very teaching of the grammar that the start is made and no paradigm should be given except in the form of a complete sentence.

The pure reform method brings about real composition but it is still an open question with me whether for the college student at least, the pure reform method is advisable, and I was interested to see that Dr. Walter himself had come to the opinion from his American experiences that some compromise was necessary, due to our peculiar condition in regard to the teaching of the grammar of the vernacular. But the reform method brings about some excellent results. For the pupil with a poor ear it is nothing, and it is surprising how many people cannot hear what is said to them. Its advantages are that it takes the material around the student's own self and works that over with him. It never starts with the principle and goes to the illustration but works out the principle from the illustration. It has the great advantage of being a building up process and this is what is needed in composition.

This building up should, however, not be entirely of the internal vision but also of the external. (*Innere und äussere Anschauung.*) The student should be taught to follow actions, should be taught to write down actions that he sees going on, and should, even among dignified collegians, be made to go through these processes himself, and to describe and tell his own actions as he goes along. This, to be sure, is no more than the old Gouin expanded away from the emphasis on formal drill that was one of the important features of that distinctively valuable method. The teacher, too, may have to abandon some of his academic dignity. No one can teach composition, or grammar either for that matter, sitting down. The aim should be to keep the pupil's mind working, to have him follow the processes of the work, to come to the foretelling without the mediation or intervention of his own idiom. By letting him see things happening, he gets far more interest and grip than if he has to put pictures in a mattress or even if he tells over in lotto form some past anecdote or fable. The stage of the anecdote is overworked and too few composition books get beyond it. It has its place, but only when made a part of the pupil's reaction. It is better to compress a long story into a page than to tell over a quarter of a page of anecdote.

In the early stages, the material must be given entirely in the classroom by the teacher, and the pupil does not need a book. He must first hear all the forms and have them correctly written, before he himself goes to the work of putting them down; above all things, he must not be left to himself with a dictionary. The bane of modern language teaching is

the bilingual vocabulary. True composition, as well as true reading, is not based on the word, but on the sentence as the sign of the idea. The pupil should be taught to read the foren tung by sentences and not by single words, and the same process should be observd in the writing. Indeed, the unit of reading and composition is better the paragraf than the sentence. The pupil should put himself in the place of the occurring action or should see the scene to be portrayd; and his mental or audible questions should bring out the structural basis of the composition. Composition is not home work; it is preeminently class work, and the teacher must be the constant gide to avoid the first formation of error habits. He will at first furnish the main, almost the entire vocabulary, he will act out or illustrate the matter in hand, in some cases he will even dictate the composition until he is sure of the grasp that his class has on the forms in question. It is only gradually that the actual work of composition can be left to the student, but as the confidence of the latter grows, he will take a real interest in the work and it will not be an act of mechanical drudgery, to be copied from the paper of some other student where the moral sens and time are both a little lacking. In tru composition, copying is impossible.

My own practis in elementary work is to go over the lesson, that is, the reading lesson, with the class, with all books closed. I try to make my first appeal to the ear and try to explain in German all new facts and words and to illustrate, as well as possible, all new forms. In the case of abstract concepts I make little attempt to be rigid in my adherence to the German, because it is sometimes wellnigh impossible to make the minority think along the right associational lines. After I am reasonably sure that the majority of the class has all that can be gotten from the ear, I hav the books opend and the drill in reading and pronunciation commences. The books are agen closed and the question and anser drill begins. Sometimes at this point I dictate a simple version of the text to summarize the whole and these dictation exercises are handed in. Not until the work has been gone over in class, does the work of re-composition begin; sometimes not until the next day's review has clincht the forms.

Given simple enuf reading matter, with well-markt stopping places and without puns or other plays on words, * the goal is correctness with fluency, a feeling of confidence on the part of the student with tung, pen and eye. We must lern that the painful multiplication of insignificant details is not composition and the dissection in English of equally minute detail is not reading. It is the discussion of that which is red that should

* The anecdote „Das eiserne Kreuz” in Dr. Walter's pamflet and the story on page 40 of Allen's „Daheim” suffer from this defect.

be the basis for composition. A well-written summary of a simple fairy tale is far better than an exercise of ten times the difficulty in the lotto method, even tho the careful student makes no appreciable errors. In the one case, the student has bilt up from within; in the other he has followed a stereotyped form, a routine.

To a great many of you what I hav sed will be "old shoes." You will say, "That's what we hav done all along!" but I can assure you from personal experience that in many an institution the old painful lotto method is still pursued and the sentences, mistakes and all, are still put on the bord, from which the corrections are made with more or less fidelity. The old composition rests on the eye alone and the eye can never be made the tru basis of language study. Composition must be taught thru the car, it must, I repeat, start from the central thought and by a long slow gradual evolution, must work toward diction as a goal. Composition, rightly taught, will eliminate translation for it will be the real translation; that is, it will be the student's rendition of his own reaction on the material and will show whether he has the germ, the thought, as no translation ever does. It need not eliminate a treatment of detail; in the development of the ramifications of the~thought the real art of the teacher will come into play.

The pedagogy of our subject is still in its infancy and we are only just beginning to realize what tremendous scope there is for our art—for teaching is an art. The lusty infant is growing rapidly in the hands of its parents and nurses who are earnest and conscientious. This much, I think, may be profesied of the child: that it will turn out to be a very Proteus, changing form with every contact, like the old man of the sea. For each of us there will be a pedagogy dependant upon his personality. And this much we can feel: in the earnest purpose before us to bring a better understanding to our own nation of the striving, the glory, and the failures of another, every means at our command must be tried and one means is the ability we can giv those in our charge to use the speech medium of that other land, to giv them the power to penetrate the shell of language and to see it and to use it in its beauty. Let us giv to our pupils an insight into this beauty by constructiv means. Let us giv them real power!

But when all this is done, when our teaching has ceast to be a dedening drill, with resultant formalism and knowledge of accidence without power of use; when language has widend not only the externals of speaking but also the outlook, when it has aided the logical function and has brought about synthesis thru the awakening of an indiv'duality, then we shall hav had an achievment and our work will not go the way of all ded disciplins. The day will come when we will be face to face with the question, "Do you teach from a book or from a brain?" Are we to work out

our own salvation or vicariously accept the salvation wrought out for us? Does everything we teach effectualize the thinking power of our classes or are we of those who believe that salvation comes to those who go thru the motions? Is it to be lotto or composition?

Berichte und Notizen.

I. Korrespondenzen.

Chicago.

Seit der Ernennung eines Leiters des deutschen Unterrichts in unseren öffentlichen Schulen zeigt sich wieder neues Leben in dieser Abteilung des Schulwesens. Nicht nur haben sich diese Klassen, in denen Deutsch gelehrt wird, um 37 und die deutschen Schüler um über 2000 vermehrt, sondern auch unsere deutsche Presse und das Deutschtum im allgemeinen beginnen, sich wieder für diese wichtige Sache zu interessieren. Man weiss wieder, dass bei uns in den Schulen Deutsch gelehrt wird.

Ein guter Schritt vorwärts in der rechten Richtung wurde anfangs April getan, als Herr M. Schmidhofer die Lehrer des Deutschen zu einer Sitzung zusammenrief, in der unter anderem die Gründung eines Vereins deutscher Lehrer von Chicago beschlossen wurde. Es ist dies umsomehr erfreulich, da die deutschen Lehrer seit vielen Jahren eine Fühlung mit einander nicht mehr hatten und es deshalb ausserordentlich schwierig war, sie für andere Bestrebungen, als die sie direkt angingen, zu erwärmen. Daher kam es auch, dass auf unseren nationalen Tagungen die Chicagoer Lehrer mit wenigen Ausnahmen durch Abwesenheit glänzten. Das soll nun anders werden.

Zu der kurz nachher einberufenen Versammlung zum Zwecke der Annahme einer Konstitution waren fast alle Lehrer des Deutschen erschienen. Unsere Schulsuperintendentin, Frau Ella Flagg Young, kam persönlich, um den neuen Verein aufs wärmste zu begrüßen und ihrer Freude über die Gründung des Vereins Ausdruck zu geben. — Die angenommene Verfassung sieht vor, dass sich die Mitglieder einmal monatlich versammeln, wissenschaftliche, pädagogische, methodische Vorträge hören, Lehrproben abhalten und sich dadurch fortbil-

den und auf dem laufenden erhalten. Auch wird sich der junge Verein als Zweigverein dem Nationalen Deutsch-amerikanischen Lehrerbund anschliessen.

Wie sehr erfreut das intelligente Deutschtum der Stadt über den guten Fortschritt unserer Sache ist, beweist der Umstand, dass Herr Müller, Redakteur der Abendpost, der in der Sitzung anwesend war, sofort ankündigte, er habe mit dem Direktor des deutschen Theaters vereinbart, dass zu Ehren des Vereins deutscher Lehrer eine Extra-Vorstellung mit „Flachsmann als Erzieher“ gegeben werde, wo die deutschen Lehrer Gäste sein sollen.

Eine sehr wichtige Errungenschaft für den deutschen Unterricht ist noch zu verzeichnen. Aller Voraussicht nach werden es wohl zwanzig neue Schulen sein, in denen im kommenden September Deutsch in den Lehrplan aufgenommen werden wird. Acht konnten jetzt schon nicht mit Lehrkräften versorgt werden. Die Frage ist: Wo deutsche Lehrer hernehmen? Aber auch hier zeigte sich Frau Young als unsere Freundin. Sie ging sofort auf den Vorschlag unseres Supervisors ein, in der Chicagoer Lehrerbildungsanstalt eine deutsche Abteilung zu errichten. Diese ist nun im Gange und es wird erwartet, dass wir schon zu Ende dieses Semesters einige Lehrkräfte aus ihr bekommen können.

Man sieht, es weht ein besserer Wind für das Schiffein des deutschen Unterrichtes in Chicago.

Emes.

Cincinnati.

In ihrem Bestreben, etwas Neues oder Eigenartiges auf dem Erziehungsgebiete auszutüfeln und einzuführen, verfallen amerikanischen Schulmänner oft auf wunderbare Einfälle. Im Laufe dieses